The Original Soundtrack From The Motion Picture

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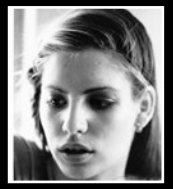
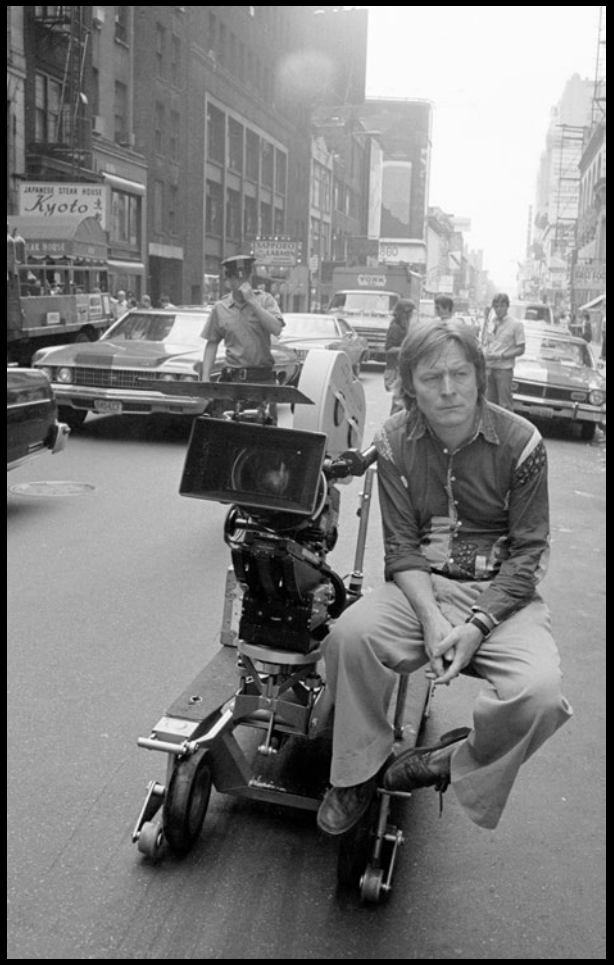


At the dawn of the ’80s, Metro-Goldwyn-Mayer revisited its roots in musical filmmaking, but with a very different, modern approach. Hundreds of talented artists and technical personnel came together to create a new entertainment that had at its core the same essence that propelled the plots of the studio’s Garland/Rooney pictures decades before. Buoyed by the imagination and skill of director Alan Parker, M-G-M’s *Fame* electrified audiences from the moment it opened at New York’s Ziegfeld Theatre on May 12, 1980.

Fame began life as a project entitled *Hot Lunch*, the brainchild of producer David De Silva. It was he who had long wanted to make a film that would follow a group of students through their four years at New York City’s High School of the Performing Arts. De Silva joined forces with screenwriter Christopher Gore, and the duo eventually found a home for their project at M-G-M. The venerable studio was only a shell of its former self by that time, limiting its film productions to perhaps three or four projects per year. Those that were made were carefully chosen, and in this instance Metro’s execs believed there was magic in the idea. The studio enlisted the services of young British director Parker, who had just completed the successful and controversial *Midnight Express* (along with *Fame* coproducer Alan Marshall), but who had explored the musical genre with *Bugsy Malone* at Paramount a few years prior.

There was no question that M-G-M would make the film on location in New York. The hope was, in fact, to film at the actual High School of the Performing Arts. School officials had other ideas, however; they feared Alan Parker would paint a portrait of their school akin to his version of Turkish prisons in *Midnight Express*. The production team instead filmed the exteriors of the school in front of a church just down the street from the real “P.A.,” and the interiors were filmed in three different abandoned schools throughout the city. Parker was allowed to spend several months observing classes at the real school as preparation for shooting, and he did include many actual students from the “P.A.” in the film.

Parker wanted his cast to consist largely of unknowns so the audience would believe they were watching real students at the high school, not Hollywood actors. The majority of the film’s cast had no prior acting experience, with a few exceptions. One of the more prominent players who did have an impressive résumé was Irene Cara, who portrayed Coco. A child performer



since age seven, Cara had made a mark for herself appearing in an OBIE-winning New York production of *The Me Nobody Knows* and later moved on to television as part of the juvenile ensemble appearing on PBS' *The Electric Company*. She had also acted in several films, including Gordon Parks' *Aaron Loves Angela* and the 1976 Warner Bros. musical *Sparkle*, in which she had a featured role. Portraying Raul/Ralph Garcia was Barry Miller, who had recently made a significant impression with a supporting role in *Saturday Night Fever*.

For key adult roles, Parker made some offbeat choices. He cast Anne Meara as English teacher Mrs. Sherwood without any knowledge of her background as a comedienne. Albert Hague, a formidable composer (*How The Grinch Stole Christmas!*) seemed ideal as music professor Shorofsky. Paul McCrane, who gave a terrific performance as Montgomery MacNeil, went on to a steady career of character roles, eventually portraying the nasty Dr. Romano on the hit TV series *ER*. Playing bit parts in the film were future notables, including Meg Tilly (as a dancer) and fashion designer Isaac Mizrahi.

The songs for the film were created by Michael Gore, the screenwriter's brother, who was primarily a classically oriented composer. Gore collaborated with young lyricist Dean Pitchford on several tunes and wrote the haunting "Out Here On My Own" with lyrics by his sister, '60s pop superstar Lesley Gore.

Early into the filming of *Hot Lunch*, M-G-M decided to change the name of the movie to *Fame*, inspired by one of the Gore/Pitchford songs written for the picture. Another motivation for this change was the fact that there was a pornographic film playing in adult theaters at the time also titled *Hot Lunch*. Though there were no big stars to weigh down the budget, Parker's meticulous filmmaking style dictated a long shooting schedule, and the production was completed at a cost of over $10 million.

With an R-rating and no big names in the cast, *Fame* had a tough time at the box office in the United States. While it did respectable business (grossing about $15 million domestically), it wasn't until the film had faded from theaters that Irene Cara's soundtrack performance of the title song became a huge hit (rising to #4 on the *Billboard* Pop chart) in the summer of 1980. However, the film was just hitting screens overseas at that time, and grosses were nearly $25 million internationally, with the soundtrack album enjoying worldwide popularity by fall of that year. The album went on to pass the platinum mark and land Cara a second single ("Out Here On My Own"), which made the

Billboard Top 20. *Fame* eventually found a massive audience in the U.S. through cable television and home video exposure, ultimately earning M-G-M a healthy profit and establishing the film as a modern classic.

By Oscar® time in 1981, *Fame* earned six nominations and won the Best Song statuette for the title track, as well as earning Michael Gore an award for Best Music, Original Score. Concurrently, M-G-M put plans in motion to bring a *Fame* television series to NBC. A few cast members from the film appeared on the TV series, which only lasted a year and a half on the network. Undaunted, M-G-M decided to syndicate new episodes of the series by assembling a consortium of independent television stations to carry the show. It ended up running another five seasons. Whereas the film version was gritty and realistic, the television show bore very little resemblance to its source. Eventually film coproducer David De Silva established a stage version of *Fame* that toured extensively around the world, and in the late '90s M-G-M even tried to revive the franchise with a syndicated series about young talent set on the West Coast titled *Fame L.A.*

None of the derivative works seemed to capture the magic of the original film, which has enchanted audiences for more than two decades. Equally beloved is this best-selling soundtrack album, presented for the first time in a digitally remastered edition.

"Miles From Here" is a vocal by Paul McCrane that was intended to be used in a montage along with "Dogs In The Yard." Also included are the original versions of "Out Here On My Own" and "Fame," with the vocals removed, to provide a unique instrumental listening experience.

—George Feltenstein

1. **FAME - Irene Cara**
   (Michael Gore/Dean Pitchford)

2. **OUT HERE ON MY OWN - Irene Cara**
   (Michael Gore/Lesley Gore)

3. **HOT LUNCH JAM - Irene Cara**
   (Michael Gore/Lesley Gore/Robert F. Colesberry)

4. **DOGS IN THE YARD - Paul McCrane**
   (Dominic Bugatti/Frank Musker)

5. **RED LIGHT - Linda Clifford**
   (Michael Gore/Dean Pitchford)

6. **IS IT OK IF I CALL YOU MINE? - Paul McCrane**
   (Paul McCrane)

7. **NEVER ALONE -**
   Contemporary Gospel Chorus, The High School Of Music & Art
   (Anthony Evans)

8. **RALPH AND MONTY (DRESSING ROOM PIANO)**
   (Michael Gore)

9. **I SING THE BODY ELECTRIC -**
   Laura Dean, Irene Cara, Paul McCrane, Traci Parnell, Eric Brockington
   (Michael Gore/Dean Pitchford)

BONUS TRACKS

10. **MILES FROM HERE - Paul McCrane**
    (Michael Gore/Dean Pitchford)
    [Previously Unissued]

11. **OUT HERE ON MY OWN (INSTRUMENTAL VERSION)**
    (Michael Gore/Lesley Gore)

12. **FAME (INSTRUMENTAL VERSION)**
    (Michael Gore/Dean Pitchford)

Album Produced by Michael Gore
Reissue Produced for Release by George Feltenstein
Mastered by Doug Schwartz, Mulholland Music
Recording Engineer: Chuck Irwin
Mixing Engineer: Frank Kulaga
Assistant Engineer: Lincoln Clapp
Mastering Engineer: Bernie Grundman
Music Editorial Coordinator: Norman Hollyn
Production Coordinator: Pamela Adler
Musicians Contracted by Sephra Herman, Earl Shendell, Arthur Kaplan
Recorded & Mixed at Media Sound Studios, New York City (unless otherwise noted)
Art Direction and Design: Glenn Ross and Tim Owens
Design for WaterTower Music: Dale Voelker
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Special thanks to the students of the High School of the Performing Arts and the High School of Music and Art, New York City—the inspiration for all that you hear and all that you see.

Fame
Music by: Michael Gore | Lyrics by: Dean Pitchford
Arranged by: Leon L. Pendarvis, Jr. | Vocal: Irene Cara
Background Vocals: Louise Bethune, Peggie Blue (Courtesy of De Love Productions, MCA), Irene Cara, Yvonne Lewis, Ullanda McCullough, Deborah McDuffie, Vicki Sue Robinson, Ann E. Sutton, Luther Vandross (Courtesy of Ceilidh Productions, Inc./David Krevat)
Solo Guitar: Elliott Randall | Bass: Neil Jason | Drums: Yogi Horton
Guitars: Jeff Mironov, David Spinozza | Keyboards: Leon L. Pendarvis, Jr., Rob Mounsey
Percussion: Jimmy Maelen (Courtesy Pavillion Records), Crusher Bennet
Synthesizer: Kenneth Bichel | MGM Affiliated Music, Inc. (BMI)

Out Here On My Own
Music by: Michael Gore | Lyrics by: Lesley Gore
Vocal: Irene Cara | Piano: Frank Owens | Recorded at C.I. Recording Studios, New York City
MGM Affiliated Music, Inc. (BMI)/Variety Music Inc. (ASCAP)

Hot Lunch Jam
Music by: Michael Gore | Lyrics by: Lesley Gore, Robert F. Colesberry
Vocal & Melody Arrangement by: Irene Cara
Background Vocals: Louise Bethune, Eric Brockington, Irene Cara, Kim Carlson, Anthony Evans, Willie Henry, Jr., Lisa Herman, Thais Hockaday, Robert Koch, April Lang, Desiree Lindsay, Lisa Lowell, Anthony Ogburn, Traci Parnell, Cheryl Questell, Vicki Sue Robinson, Annie Roboff, Gordon Sayles, Ann E. Sutton, Mary Wormworth
Pianos: Lee Curreri, Ray Chew | Bass: Neil Jason | Drums: Bob Fisher
Electric Guitar: Michael Monaco | Trumpet: Chris Rogers, Mike Lawrence
Alto Saxophone: David Glasser, Dave Tofani | Tenor Saxophone: Denny Morouse
Electric Violin: Adam Abeshouse | Celli: Jonathan Abramowitz, Seymour Barab, Maurice Bialkin
Percussion: Anthony Lewis | Harmonica: Don Brooks
Tambourines: Eric Brockington, Anthony Evans, Desiree Lindsay, Traci Parnell, Gordon Sayles
Recorded at A&R Recording, New York City
MGM Affiliated Music, Inc. (BMI)/Variety Music Inc. (ASCAP)

Dogs In The Yard
Music & Lyrics by: Dominic Bugatti And Frank Musker | Arranged by: Steven Margoshes
Vocal: Paul McCrane | Piano: Rob Mounsey | Bass: Marcus Miller | Drums: Chris Parker
Guitar: Jeff Layton, Cliff Morris | Synthesizer: Suzanne Ciani
Violins: Lamar Alsop (Concert Master), Sanford Allen, Fred Buldrini, Lou Eley, Max Ellen, Diana Halperin, Regis Iandiorio, Harold Kohon, Joe Malin, Tony Posk, Joe Rabuska
Violas: Julian Barber, Maureen Gallagher, Judy Geist, Lenora Weinstock
Celli: Jonathan Abramowitz, Jesse Levy, Richard Locker
Double Bass: John Beal, Ron Carter | Blackwood Music Inc. (BMI)

Red Light
Music by: Michael Gore | Lyrics by: Dean Pitchford
Produced by: Michael Gore And Gil Askey | Arranged by: Gil Askey | Vocal: Linda Clifford
Background Vocals: Ullanda McCullough, Vivian Cherry, Maeretha Stewart
Drums: Steve Jordan | Bass: Neil Jason | Guitar: Jeff Mironov, Russ Traut, Steve Kahn
Keyboards: Ray Chew, Cliff Carter | Percussion: Jimmy Maelen (Courtesy Pavillion Records)
Trumpets: Jon Faddis (Courtesy Versatile/Buddah Records)
Randy Brecker (Courtesy Arista Records) | Alto Saxophone: George Young
Tenor Saxophone: Harold Vick | Baritone Saxophone: Ronald Cuber
Tenor Trombones: David Bargeron, Barry Rogers | Bass Trombone: David Taylor
Synthesizer: Tim Tobias | MGM Affiliated Music, Inc. (BMI)

Is It Okay If I Call You Mine?
Music And Lyrics by: Paul McCrane | Vocal And Guitar: Paul McCrane
Recording & Mixing Engineer: Frank Kulaga | MGM Affiliated Music, Inc. (BMI)

Never Alone
Music by: Anthony Evans | Piano: Wade Lassister
Chorus: Contemporary Gospel Chorus, The High School of Music and Art
Recorded at Columbia (30th Street) Recording Studios, New York City | MGM Affiliated Music, Inc. (BMI)

Ralph And Monty (Dressing Room Piano)
Music by: Michael Gore | Piano: Michael Gore | Recording & Mixing Engineer: Frank Kulaga
MGM Affiliated Music, Inc. (BMI)

I Sing The Body Electric
Music by: Michael Gore | Lyrics by: Dean Pitchford | Arranged by: Steven Margoshes
Piano: Steven Margoshes | Drums: Alan Schwartzberg | Bass: Gene Santini | Guitars: Billy Cross
Violins: Alfons Schipani (Concert Master), Ariana Bronne, Frederick Buldrini, Israel Chorberg, Peter Dimitriades, Joyce Flissler, Leon Goldstein, Max Hollander, Regis Iandiorio, Jean Ingraham, Leo Kahn, Kathryn Kienke, Carmel Malin, Joe Malin, Suzanne Ornstein, Peter Vandewater, Leonore Wolaniuk, Marilyn Wright
Violas: Seymour Berman, Harold Coletta, Evelyn Glover, Helen C. Huybrechts, Sue Pray, Carolyn Voight
Celli: Maurice Bialkin, Alla Goldberg, Carolyn Halif, Lawrence Lenske, Richard Locker, Holly Singer
Double Bass: John Beal, Ralph Oxman, Donald Palma, Lewis Paer
Flute: Julius Baker, Philip Bodner, Andrew Lolyo
Oboe: Marsha Heller, George Marge | Clarinet: William Blount, Charles Russo
Bassoon: Loren Glickman, Donald McCourt
French Horn: Peter Gordon, Sharon Moe, Albert Richmond, Ronald Sell
Trumpets: Danny Cahn, James Sedlar, Lewis Soloff
Trombones: Eddie Bert, Harry Divito, David Taylor
Percussion: Gordon Gottlieb, Michael Levenson, James Ogden
Tambourines: Eric Brockington, Anthony Evans, Traci Parnell, Delphia Shipman, Darryl Ware
Vocal Soloists: Laura Dean, Irene Cara, Paul McCrane, Traci Parnell, Eric Brockington
Chorus: Denise Andrades, Yvette Carrington, Judith Charlton, Julie Cohen, Jean Deetjin, Nanette Dermanjian, Monica Dizzoza, Saundra Evans, Rodney Gray, Lisa Herman, Thais Hockaday, Luanne Holder, Linda Jefferson, Shirley Jiha, April Lang, Lisa Lowell, Lillian Miller, Traci Parnell, Lillian Raimundo, Ann Roboff, Nanette Schwersenz, Delphia Shipman, Wanda Tanks, Amy Wheeler, Cheryl Williams, Leonard Battle, Robert Bostwick, Eric Brockington, Derek Cheeley, Anthony Evans, Lance Gross, Willie Henry, Jr., Robert Koch, Ladd Boris, Raul Lugo, Anthony Ogburn, Gordon Sayles, Ralph Dujour, Alan Vetter, Darryl Ware, Ben Werblolowsky, Kevin Windley
MGM Affiliated Music, Inc. (BMI)

Metro-Goldwyn-Mayer Presents
An ALAN PARKER Film
Fame
OPENS MAY 16 AT THE PACIFIC CINERAMA DOME
Produced by DAVID DE SILVA and ALAN MARSHALL
Directed by ALAN PARKER

1. **FAME**
2. **OUT HERE ON MY OWN**
3. **HOT LUNCH JAM**
4. **DOGS IN THE YARD**
5. **RED LIGHT**
6. **IS IT OK IF I CALL YOU MINE?**
7. **NEVER ALONE**
8. **RALPH AND MONTY (DRESSING ROOM PIANO)**
9. **I SING THE BODY ELECTRIC**

BONUS TRACKS

10. **MILES FROM HERE**
(Previously Unissued)
11. **OUT HERE ON MY OWN**
(Instrumental Version)
12. **FAME**
(Instrumental Version)

METRO-GOLDWYN-MAYER PRESENTS AN ALAN PARKER FILM "FAME" ORIGINAL MUSIC BY MICHAEL GORE CHOREOGRAPHY BY LOUIS FALCO
EDITED BY GERRY HAMBLING PRODUCTION DESIGNER GEOFFREY KIRKLAND DIRECTOR OF PHOTOGRAPHY MICHAEL SERESIN
WRITTEN BY CHRISTOPHER GORE PRODUCED BY DAVID DE SILVA AND ALAN MARSHALL DIRECTED BY ALAN PARKER
ALBUM PRODUCED BY MICHAEL GORE

TURNER ENTERTAINMENT CO.

WATERTOWER MUSIC

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